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PRE-RAPHAELITE SCHOOL OF PAINTERS, INCLUDING ROSSETTI, BURNE-JONES, MADOX-BROWN AND OTHERS, TOGETHER WITH A COLLECTION OF THE WORKS OF WILLIAM BLAKE.



TO BE EXHIBITED IN SHILADELPHIA AT
THE ACADEMY OF THE FINE ARTS,
DECEMBER EIGHTH,
MDCCCXCII.



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PICTURES BY DANTE GAB-RIEL ROSSETTI, IN OIL AND WATER-COLOR, TOGETHER WITH PHOTOGRAPHS FROM HIS PIC-TORIAL WORKS. BELONGING TO MR. SAMUEL BANCROFT, JR., OF ROCKFORD, NEAR WILMINGTON, DEL.



I. LADY LILITH. Oil Painting. Original picture, painted in 1864, retouched by Rossetti in 1872. Rossetti celebrated this picture in the following sonnet, a version of which appears on the frame, which was designed by the artist:

BODY'S BEAUTY.

"Of Adam's first wife, Lilith, it is told
(The witch he loved before the gift of Eve),
That, ere the snake's, her sweet tongue could deceive,
And her enchanted hair was the first gold.
And still she sits, young while the earth is old,
And, subtly of herself contemplative,
Draws men to watch the bright net she can weave,
Till heart and body and life are in its hold.
The rose and poppy are her flowers; for where
Is he not found, O Lilith, whom shed scent
And soft-shed kisses and soft sleep shall snare?
Lo! as that youth's eyes burned at thine, so went
Thy spell through him, and left his straight neck bent,
And round his heart one strangling golden hair."

Collected Works, page 216, Vol. I.

2. LADY LILITH. Photograph of the painting in its original state, as painted in 1864.

3. FOUND. Oil painting. Rossetti worked periodically for 20 years on this picture and left it unfinished. See poem entitled "Jenny," page 83, Collected Works, and the following sonnet:

FOUND.

"'There is a budding morrow in midnight' So sang our Keats, our English nightingale. And here, as lamps across the bridge turn pale In London's smokeless resurrection-light, Dark breaks to dawn. But o'er the deadly blight Of Love, deflowered and sorrow of none avail, Which makes this man gasp and this woman quail, Can day from darkness ever again take flight! Ah! gave not these two hearts their mutual pledge, Under one mantle sheltered 'neath the hedge In gloaming courtship? And, O God! to-day He only knows he holds her;—but what part Can life now take? She cries in her locked heart,—'Leave me—I do not know you—go away!'"

Collected Works, page 363, Vol. I.

- 4. FOUND. Hollyer photograph, from original.
- FOUND. Photograph of preliminary sketch in en and-ink. This sketch shows the picture in its original conception. The graves above the wall, to the left, are said to have been drawn in by Burne-Jones.
- HEAD OF GIRL IN "FOUND." Photograph of preliminary sketch in pen-and-ink.
- HEAD OF MAN IN "FOUND." Photograph of preliminary sketch in pen-and-ink.
- MARY MAGDALENE. "Haec pedes meos." Oil painting.
- MARY MAGDALENE. (Portrait of Mrs. William Morris.) Preliminary study for oil painting.
- 10. DANTE'S DREAM. Hollyer photograph of the original, Rossetti's largest oil painting, now in the Walker Gallery, Liverpool. See the following stanza from the Vita Nuova, of Dante, translated by Rossetti

"Then lifting up mine eyes, as the tears came, I saw the Angels, like a rain of manna, In a long flight flying back Heavenward; Having a little cloud in front of them, After the which they went and said 'Hosanna!' And if they had said more, you should have heard. Then Love said, 'Now shall all things be made clear: Come and behold our lady where she lies.' These 'wildering phantasies
Then carried me to see my lady dead.
Even as I there was led,
Her ladies with a veil were covering her;
And with her was such very humbleness
That she appeared to say, 'I am at peace.'"
Collected Works, page 67, Vol. II.

- 11. DANTE'S DREAM. Same as 16.
- HEAD OF DANTE. Preliminary study for "Dante's Dream." The sitter was Mr. W. J. Stillman, art-critic and author.
- HEAD OF ONE OF THE ATTENDANT LA-DIES IN "DANTE'S DREAM." Preliminary study. The sitter was Mrs. W. J. Stillman, then Miss Spartali.
- HEAD OF THE DEAD BEATRICE. Preliminary study for "Dante's Dream." The sitter was Mrs. William Morris.
- 15. ANOTHER OF THE SAME.
- DANTE'S DREAM. Photograph of preliminary study.
- 17. LA BELLA MANO. (Also called "Washing Hands.") Autotype from original cartoon. Rossetti wrote the following sonnet for this cartoon:

LA BELLA MANO.

"O lovely hand, that thy sweet self dost lave, In that thy pure and proper element, Whence erst the Lady of Love's high advent Was born, and endless fires sprang from the wave Even as her Loves to her their offerings gave, For thee the jewelled gifts they bear; while each Looks to those lips, of music-measured speech The fount, and of more bliss than man may crave. In royal wise ring-girt and bracelet-spanned A flower of Venus' own virginity, Go shine among thy sisterly sweet band; In maiden-minded converse delicately, Evermore white and soft; until thou be, O hand! heart-handsel'd in a lover's hand."

Collected Works, p. 373, Vol. I.

- WASHING HANDS. Photograph from original water-color.
- LA BELLA MANO (Washing Hands), as completed. Autotype from the original.
- 20. WATER WILLOW. Portrait of Mrs. William Morris. Oil painting.

"The small oil, called *Water Willow*, includes a view of the house in Kelmscott, where Rossetti and his friend, William Morris, lived for some time: a beautiful little painting, that the artist valued highly, and which, for a long time, he refused to part with."

Dante Gabriel Rossetti, by William Sharp, p. 226.

21. THE SALUTATION OF BEATRICE. Photograph from the preliminary study. Mrs. William Morris was the sitter. The following sonnet, translated by Rossetti, from Dante's Vira Nuova, was the inspiration of the picture:

"My lady looks so gentle and so pure
When yielding salutation by the way,
That the tongue trembles and has naught to say,
And the eyes, which fain would see, may not endure.
And still, amid the praise she hears secure,
She walks with humbleness for her array;
Seeming a creature sent from Heaven to stay
On earth, and show a miracle made sure.
She is so pleasant in the eyes of men
That through the sight the inmost heart doth gain
A sweetness which needs proof to know it by:
And from between her lips there seems to move
A soothing essence that is full of love,
Saying forever to the spirit, 'Sigh!'"

Collected Works, p. 74, Vol. II.

22. PROSERPINA. Photograph from the original.

There were four replicas of this picture. Rossetti wrote the following sonnet for it:

PROSERPINA.

"Afar away the light that brings cold cheer Unto this wall,—one instant and no more—Admitted at my distant palace-door.
Afar the flowers of Enna from this drear Dire fruit, which, tasted once, must thrall me here. Afar those skies from this Tartarean grey That chills me: and afar, how far away, The night that shall be from the days that were. Afar from mine own self I seem, and wing Strange ways in thought, and listen for a sign: And still some heart unto some soul doth pine, (Whose sounds mine inner sense is fain to bring, Continually together murmuring,)—
"Woe's me for thee, unhappy Proserpine!"

Collected Works, p. 371, Vol. I.

- PORTRAIT of Mrs. William Morris. Photograph from the original.
- 24. PANDORA. Photograph from the original sketch of Mrs. William Morris. Rossetti wrote the following sonnet for this picture:

PANDORA.

"What of the end Pandora? Was it thine,
The deed that set these fiery pinions free?
Ah! wherefore did the Olympian consistory
In its own likeness make thee half divine?
Was it that Juno's brow might stand a sign
Forever? and the mien of Pallas be
A deadly thing? and that all men might see
In Venus' eyes the gaze of Proserpine?
What of the end? These beat their wings at will,
The ill-born things, the good things turned to ill,—
Powers of the impassioned hours prohibited.
Aye, clinch the casket now! Whither they go
Thou mayst not dare to think: nor canst thou know
If Hope still pent there be alive or dead."

Collected Works, page 67, Vol. I.

 MADONNA DELLA FIAMMA. Photograph from original drawing. Mrs. William Morris was the sitter. 26. MNEMOSYNE. Photograph from the original oil painting. Mrs. William Morris was the sitter. For this picture Rossetti wrote the following lines:

MNEMOSYNE.

- "Thou fill'st from the winged chalice of the soul Thy lamp, O Memory, fire-winged to its goal."
- MRS. WILLIAM MORRIS, Photograph from study.
- 28. THE ROSE LEAF. Perlascura Series. Photograph from the original drawing from Mrs. William Morris.
- THE COUCH. Perlascura Series. Photograph from the original pen-and-ink. Mrs. William Morris was the sitter.
- QUEEN GUENEVERE. Perlascura Series. Photograph of the original study, from Mrs. William Morris.
- 31. HEAD OF MRS. WILLIAM MORRIS. Perlascura Series. Photograph from the original.
- STUDY HEAD of Mrs. William Morris. Perlascura Series. From the original.
- 33. LACHESIS. Perlascura Series. Photograph from the original drawing.
- HEAD OF MRS. WILLIAM MORRIS. Photograph from the original study.
- PORTRAITS of Mrs. Gabriel Rossetti and Miss Christina Rossetti, the poetess, Rossetti's mother and sister. Photograph of the original drawing.
- PORTRAIT OF GABRIELE ROSSETTI, the painter's father. 1848. Photograph from the original painting.
- PORTRAIT OF MRS. GABRIEL ROSSETTI.
 Photograph from the original pen-and-ink sketch.

- 38. PORTRAIT OF MISS CHRISTINA ROSSETTI. 1866. Photograph from the original drawing.
- 39. THE SAME. Crayon.
- PORTRAIT OF WILLIAM BELL SCOTT. 1852.
 The painter-poet, a friend of Rossetti. Photograph from the original in crayon.
- 41. PORTRAIT OF SWINBURNE. 1860. Photograph from the original pencil-drawing.
- 42. PORTRAIT OF RUTH HERBERT. An actress, whom Rossetti and Ruskin greatly admired in 1858. This was her stage name Photograph from the original pencil sketch. See 89.
- 43. ORPHEUS AND EURYDICE. Photograph from the original pencil sketch.
- 44. THE DEATH OF LADY MACBETH. Photograph from the original pencil study.
- 45. ANOTHER VERSION OF THE SAME.
- 46. A SONNET. Pro matre fecit, April 27, 1880. Design for title-page to Rossetti's "House of Life: A Sonnet Sequence." This sonnet is now printed as a prelude to "The House of Life," and as frontispiece to Sharp's Dante Gabriel Rossetti. Photograph from original design.
- 47. HEAD OF WOMAN WITH ROSE IN HER HAIR. Photograph from original crayon sketch of Mrs. William Michael Rossetti, formerly Miss Madox-Brown.
- 48. THE HAIR-NET. Scotch Girl Series. Photograph from original sketch in pencil.
- 49. THE PROFILE. Scotch Girl Series. Photograph from original sketch in pencil.
- 50. THE LAUREL. Scotch Girl Series. Photograph from the original sketch in pencil.
- 51. OPHELIA. Photograph from study in pen-and-ink.

- 52. DESDEMONA'S DEATH SONG. Photograph from study in pen-and-ink.
- 53. ANOTHER STUDY FOR THE SAME.
- 54. ANOTHER STUDY FOR THE SAME.
- 55. ANOTHER STUDY FOR THE SAME.
- 56. CASSANDRA. Photograph from the original study in ink. Rossetti wrote the following sonnets, with a foot-note, for this picture:

CASSANDRA.

1.

"Rend, rend thine hair, Cassandra: he will go. Yea, rend thy garments, wring thine hands, and cry From Troy still towered to the unreddened sky. See, all but she that bore thee mock thy woe: He most whom that fair woman arms, with show Of wrath on her bent brows; for in this place This hour thou bad'st all men in Helen's face The ravished ravishing prize of Death to know. What eyes, what ears hath sweet Andromache, Save for her Hector's form and step; as tear On tear make salt the warm last kiss he gave He goes. Cassandra's words beat heavily Like crows above his crest, and at his ear Ring hollow in the shield that shall not save.

TT.

"'O Hector, gone, gone, gone! O Hector, thee
Two chariots wait, in Troy long bless'd and curs'd
And Grecian spear and Phrygian sand athirst
Crave from thy veins the blood of victory.
Lo!long upon our hearth the brand had we
Lit for the roof-tree's ruin: and to-day
The ground-stone quits the wall,—the wind hath way,—
And higher and higher the wings of the fire are free,
O Paris! Paris! O thou burning brand,
Thou beacon of the sea whence Venus rose,
Lighting thy shipwreck! Even that hand
Wherewith she took thine apple let her close
Within thy curls at last, and while Troy glows
Lift thee her trophy to the sea and land."

The subject shows Cassandra prophesying among her kindred, as Hector leaves them for his last battle. They are on the platform of a fortress, from which the Trojan troops are marching out. Helen is arming Paris; Priam soothes Hecuba; and Andromache holds the child to her bosom.

Collected Works, page 358, Vol. I.

- 57. DESIGN for title-page of Christina Rossetti's book of poems, *The Prince's Progress*. 1866. Photograph from original in pen-and-ink.
- 58. ILLUSTRATION FOR SAME.
- 59. DESIGN for Tennyson's Palace of Art. 1857. Photograph from original. The stanza illustrated is:
 - "Or in a clear-walled city in the sea, Near gilded organ-pipes, her hair Wound with white roses, slept St. Cecily; An angel look'd at her."
- 60. DESIGN for Tennyson's Marianna in the South. Photograph from original. The stanza illustrated is:
 - "Low on her knees herself she cast;
 Before Our Lady murmur'd she,
 Complaining, 'Mother, give me grace
 To help me of my weary load.'
 And on the liquid mirror glow'd
 The clear perfection of her face.
 'Is this the form,' she made her moan,
 'That won his praises night and morn?'
 And 'Ah,' she said, 'but I wake alone;
 I sleep forgotten, I wake forlorn,'"
- 61. DESIGN for Tennyson's Passing of Arthur. Photograph from original. One of the queens was drawn from Miss Christina Rossettl. The portions of the poem illustrated are as follows:
 - "Then saw they how there hove a dusky barge, Dark as a funeral scarf from stem to stern, Beneath them; and descending they were ware That all the decks were dense with stately forms, Black-stoled, black-hooded, like a dream"—

* * * * * *

- "But now farewell. I am going a long way With these thon seest—if indeed I go— (For all my mind is clouded with a doubt) To the island-valley of Avilion, Where falls not hail, or rain, or any snow, Nor ever wind blows loudly."
- PAOLO AND FRANCESCA. Photograph from original in pencil.
- 63. PORTRAIT OF MISS ELIZABETH ELEANOR SIDDALL. Afterwards Mrs. Dante Gabriel Rossetti. Rossetti was married May 23, 1860. Mrs. Rossetti died in 1862. Photograph from original in penand-ink.
- PORTRAIT OF MRS. DANTE GABRIEL ROSSETTI. Photograph from original in pencil.
- 65. ANOTHER OF THE SAME.
- 66. FULL-LENGTH OF THE SAME.
- 67. ANOTHER OF THE SAME. Original in pencil.
- PORTRAIT OF MRS. D. G. ROSSETTI; reclining on a pillow. Photograph from the original in pencil.
- PORTRAIT OF MRS. D. G. ROSSETTI AT THE EASEL. Photograph from the original in pencil.
- 70. THE BELOVED. Also called "The Bride." Photograph from original oil painting. The text for the picture is found in the Song of Solomon: "My beloved is mine, and I am his; let him kiss me with the kisses of his mouth; for thy love is better than wine." Rossetti considered that he never surpassed in downright loveliness the ideal of womanhood here represented.

71. THE GIRLHOOD OF MARY VIRGIN. Photograph from the original oil painting. For this picture Rossetti wrote the following sonnet:

MARY'S GIRLHOOD.

"This is the blessed Mary, pre-elect God's Virgin. Gone is a great while, and she Dwelt young in Nazareth of Galilee. Unto God's will she brought devout respect, Profound simplicity of intellect, And supreme patience. From her mother's knee Faithful and hopeful; wise in charity; Strong in grave peace; in pity circumspect. So held she through her girlhood; as it were An angel-watered lily, that near God Grows and is quiet. Till, one dawn at home She woke in her white bed, and had no fear At all,—yet wept till sunshine, and felt awed: Because the fulness of the time was come."

Collected Works, page 353, Vol. I.

- HAMLET AND OPHELIA. Photograph from the original pen-and-ink.
- 73. HESTERNA ROSA. Photograph from original pen-and-ink drawing. This composition was suggested by the song sung by Elena, in the second part of Sir Henry Taylor's *Philip van Artevelde*, Act. V, Sc. II. The two stanzas illustrated are as follows:
 - "Quoth tongue of neither maid nor wife To heart of neither wife nor maid, 'Lead we not here a jolly life, ' Betwixt the shine and shade?'
 - "Quoth heart of neither maid nor wife To tongue of neither wife nor maid, 'Thou may'st, but I am sore with strife, And feel like flowers that fade.''
- 74. DANTIS AMOR. Photograph from the original india-ink. This design was carried out as a panel-painting. Qui est per omnia sæcula benedictus: the last words of Vita Nuova.

Illustrating the final sonnet of Vita Nuova, translated by Rossetti.

- "Beyond the sphere which spreads to widest space, Now soars the sigh that my heart sends above; A new perception, born of grieving Love, Guideth it upward the untrodden ways. When it hath reached unto the end, and stays, It sees a lady round whom splendors move In homage; till, by the great light thereof, Abashed, the pilgrim spirit stands at gaze. It sees her such, that when it tells me this Which it hath seen, I understand it not, It hath a speech so subtle and so fine. And yet I know its voice within my thought, Often remembereth me to Beatrice: So that I understand it, ladies mine."
- LUCRETIA BORGIA. Photograph from the original in water-color.
- ORIGINAL STUDY for Foreground of "Fiammetta."
- 77. ANOTHER STUDY OF THE SAME.
- 78. SISTER HELEN. Photograph from pen-and-ink study. See Rossetti's poem of that name.
- 79 MEETING LOVERS. A study for the Predella of the Blessed Damozel. Photograph from the original. See Rossetti's poem of that name.
- 80. ANOTHER STUDY FOR THE SAME.
- 81. THE QUESTION. (Also called "The Sphynx.")
 Photograph from the original pencil study.
- 82. DANTE DRAWING AN ANGEL. IN MEMORY OF BEATRICE. Photograph from the original water-color study. This picture was the means of introducing Rossetti to Ruskin. The following prose passage from Dante's Vita Nuova, is translated by Rossetti:
 - "On that day which fulfilled the year since my lady had been made of the citizens of eternal life, remembering me of her as I sat alone, I betook myself to draw the resemblance of an angel upon certain tablets. And while I did this, chancing to turn my head, I perceived

that some were standing beside me to whom I should have given courteous welcome, and that they were observing what I did: also I learned afterwards that they had been there a while before I perceived them. Perceiving whom, I arose for salutation, and said: 'Another was with me.'"

Collected Works, page 84, Vol. II.

 HOW THEY MET THEMSELVES. Hollyer photograph from the original in India-ink.

> "The time is toward twilight, in a thick and presumably lonely wood, where two lovers have met by secret appointment; they have stopped to embrace, hidden from the world by the dark forest, from heaven by the roof of closely interwoven branches and dense foliage. when suddenly they behold themselves walk towards and past them. The two supernatural figures have nothing to denote their unmortality save a gleaming light along the line of their bodies, not, however, visible to the lovers: with clasped hands they approach and slowly pass on, the lady looking right into the eyes of her mortal double, and the man, with a fixed and terrible expression, staring back the startled gaze of the lover. The lady of life, if she may be so called in contradistinction, falls fainting against a tree, with her face deathly pale, with sudden fear and horror, and her lover, with his left arm supporting her, with his right draws his sword in order to make trial of this strange double of himself-but for some reason his arm seems paralyzed, and he cannot raise his weapon. This is the moment chosen for illustration: in another, the lovers will be alone again, shuddering with fear at the occult significance of this strange and unnatural meeting with, to all intents, themselves."

Dante Gabriel Rossetti, by William Sharp, page 138.

84. MARY MAGDALENE AT THE DOOR OF SIMON THE PHARISEE. Photograph from the original drawing. Rossetti wrote the following sonnet for this picture:

MARY MAGDALENE.

"' Why wilt thou cast the roses from thine hair? Nay, be thou all a rose,—wreath, lips, and cheek. Nay, not this house,—that banquet-house we seek; See how they kiss and enter; come thou there. This delicate day of love we two will share

Till at our ear love's whispering night shall speak. What, sweet one, -hold'st thou still the foolish freak? Nay, when I kiss thy feet they'll leave the stair!'

"'Oh, loose me! Seest thou not my Bridegroom's face, That draws me to Him? For His feet my kiss, My hair, my tears He craves to-day;—and oh! What words can tell what other day and place Shall see me clasp those blood-stained feet of His? He meets me, calls me, loves me: let me go!"

Collected Works, p. 356, Vol. I.

85. THE BLESSED DAMOSEL. Hollyer photograph of the original in oil. See Rossetti's poem of this name.

> "The blessed damozel leaned out From the gold bar of Heaven; Her eyes were deeper than the depth Of waters stilled at even: She had three lilies in her hand, And the stars in her hair were seven."

Collected Works, page 232, Vol. I.

86. BEATA BEATRIX. Hollyer photograph from the original. "It is stated that Lady Mount-Temple has bequeathed or presented this picture to the National Gallery. It represents Beatrice in a semi-supernatural trance, ominous and symbolic of death, but not in any sense dead; and was painted some while after the death of my brother's wife, probably beginning in 1863, with portraiture so faithfully reminiscent that one might almost say she sat in spirit and to the mind's eye for the face."-William Michael Rossetti.

See 114.

87. ECCE ANCILLA DOMINI. Hollyer photograph from the original. "Mr. Ruskin refers to it as differing from any previous conception of the scene known to him, in representing the angel as awakening the Virgin from sleep to give his message, and 'not depending for recognition of his supernatural character on the insertion of bird's wings at his shoulders,' or in being 'neither transparent in body, luminous in presence, nor auriferous in apparel." — William Sharp. The sonnet by Rossetti, written in celebration of "The Girlhood of Mary Virgin," also applies to this picture.

See 71.

88. A WOMAN'S HEAD. Photograph from original sketch.

89. PORTRAIT OF RUTH HERBERT. Watercolor.

See 42.

90. ROSA TRIPLEX. Hollyer photograph of original water-color. The sitter was Miss May Morris, daughter of William Morris.

PICTURES AND REPRODUC-TIONS OF PICTURES BY BURNE-BELONG-IONES AND OTHERS. ING TO MR. SAMUEL BANCROFT. JR.

- 91. THE COUNCIL CHAMBER. Oil painting. By Burne-Jones. One of the Briar-Rose series, representing the legend of the Palace of the Sleeping Beauty.
- 92-95. PHOTOGRAVURES OF THE BRIAR-ROSE SERIES. All signed by Burne-Jones.

No. 92. "The Sleeping Guards." 93. "The Bower Maidens." 94. "The Sleeping Princess."

- 95. "The Council Chamber."
- 96. THE GOLDEN STAIR. Hollyer photograph of the original painting. By Burne-Jones.
- 97. THE DEAD ROSSETTI. Drawn by Fred Shields, and dated Easter Monday, 1882.
- 98. MAGDALENE. Photograph from drawing, by Fred. Shields.
- 99. THE CORSAIR. Water-color. By Ford Madox-Brown, the teacher and friend of Rossetti, who has outlived him. The picture illustrates a scene from Byron's poem of this name.
- 100. WATER-COLOR. By Mrs. D. G. Rossetti. "Under Rossetti's zealous tuition her progress [in art] was rapid, and her water-color drawings soon displayed marked proficiency and a fine sense of color." Joseph Knight. Life of Rossetti.

- IOI. PHOTOGRAPH OF MRS. FANNY SCHOTT, Rossetti's model. She sat for Lady Lilith and a number of other pictures. This picture was taken in Rossetti's garden, at 16 Chene Walk, in 1863. The sitter was posed by Rossetti, Ruskin and W. Bell-Scott.
- 102. ILLUSTRATION FOR POEM OF WIL-LIAM MORRIS. By C. Fairfax Murray, pupil of Burne-Jones.
- 103. DESIGN FOR STAINED GLASS WINDOW. By C. Fairfax Murray.
- 104. PORTRAIT OF A CHILD. By C. Fairfax Murray.
- 105. PORTRAIT OF CHILDREN. By C. Fairfax Murray.
- 106. CHOIR OF GIRLS, in D'Oyley Carte's English Opera House, London. By C. Fairfax Murray.
 - 107. CLAUDIO AND ISABELLA. Photograph of a painting by Holman Hunt.

PICTURES BY DANTE GA-BRIEL ROSSETTI AND EDWARD BURNE-JONES. BELONGING TO PROFESSOR CHARLES ELIOT NORTON, OF CAMBRIDGE, MASS.

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- 108. BEATRICE MEETING DANTE AT A MARRIAGE-FEAST, DENIES HIM HER SALUTATION. Water-color. This was the first picture for which Mrs. Schott sat to Rossetti. See Vita Nuova.
- 109. THE CHAPEL BEFORE THE LISTS. Water-color. By Rossetti.
- 110. ANGELS. Water-color. By Burne-Jones.
- III. SIBYL. Water-color. By Burne-Jones.
- 112. ROMAUNT OF THE ROSE. Pencil-drawing. By Burne-Jones.
- 113. HESTERNA ROSA. Photograph with title written by Rossetti.
- 114. HOW THEY MET THEMSELVES. Photograph with title written by Rossetti.

PICTURE BY DANTE GA-BRIEL ROSSETTI. BELONGING TO MR. CHARLES L. HUTCHIN-SON, PRESIDENT OF THE ART INSTITUTE OF CHICAGO.



originally painted, in 1863, for Lord Mount-Temple. A letter of Rossetti describes it thus: "You will remember how Dante dwells on the desolation of the city in connection with the incident of her death, and for this reason I have introduced it as my background, and made the figures of Dante and Love passing through the street, and gazing ominously on one another, conscious of the event, while the bird, a messemger of death, drops the poppy between the hands of Beatrice. She, through her shut lids, is conscious of a new world, as expressed in the last words of the Vita Nuova: "'Quella beata Beatrice che gloriosamente mira nella fascia di colui qui est per omnia sæcula benedictus.'"

"In this instance, as in many others, the frame itself was designed by the artist. On the under side, in addition to the date, 9th June, 1290, it has the words: 'Quomodo sedet sola civitas,' the first words of that lamentation from Jeremiah, which Dante used upon the death of Beatrice: 'the whole city came to be, as it were, widowed and despoiled of all dignity.' The present picture differs from Lord Mount-Temple's in having a predella, the subject of which is the meeting

of Dante and Beatrice in Paradise."

Dante Gabriel Rossetti, by William Sharp, p. 183. See 86.

WORKS BY WILLIAM BLAKE. BELONGING TO MR. HERBERT H. GILCHRIST, OF LONDON, ENG-LAND.



115a. WATER-COLOR.

"But Hope rekindled, only to illume
The shades of death and light her to the tomb."

This is the original, and is signed W. B. It is a duplicate probably of one of the unengraved designs for Young's Night Thoughts.

- II6. WATER-COLOR. A husband parting from his wife and child. Two assassins lurk in ambush. The full moon shines over a lake.
- II7. LITTLE TOM THE SAILOR. On pewter. A poem by Hayley, the biographer of Cowper. This broadsheet, published in 1800, was a charitable effort of Hayley and Blake, to help a poor widow. Mr. and Mrs. Blake printed the sheets themselves to save expense. The head-piece shows the spirit of the dead father, watching over the sailor boy. The tail-piece discloses the future widow going to her sick husband, while regretfully parting with her children. It was executed by a process termed by Blake "wood-cutting on pewter." Very scarce.
- 118. DESCENT OF MAN INTO THE VALE OF DEATH. This is illustration No. 7 to Blair's The Grave. [1808.]

"'Tis here all meet!
The wrecks of nations and the spoils of time,
With all the lumber of six thousand years."

119. BLAKE'S COTTAGE AT FELPHAM.

Drawn by Mr. Herbert H. Gilchrist for the new edition of Gilchrist's *Life of Blake*, 1880. The cottage is near Bognor, in the neighborhood of Brighton, in England, and is still standing. Blake termed it "a perfect model for cottages."

120. TEN ORIGINAL DESIGNS, to illustrate Tales for Children, by Mary Wollstonecraft.

Six only were used in the work as published in 1791

- 1. FRONTISPIECE.
 - "Look what a fine morning it is. lnsects, Birds and animals are all enjoying existence."
- 2. MAN WATCHING HIS DEAD CHILDREN.
 - "The dog strove to attract his attention. He said, 'Thou wilt not leave me.'"
- 3. THE FAMILY GROUP.
 - " Indeed we are very happy."
- 4. VISITING THE NEEDY.
 - "Œconomy and self-denial are necessary, in every station, to enable us to be generous."
- 5. "God's care for them."
- 6.
- 7.
 "Every prospect smiled."
- 8. "She turned her eyes on her cruel master."
- 9. "How delighted the old bird will be."
- 10. MOTHER IN DESPAIR.

On the right are faintly sketched the good lady and her two children, about to pay a charitable visit.

- 121. SIX OF EIGHT DESIGNS to illustrate Milton's Masque, entitled *Comus*. Autotypes.
 - 1. COMUS WITH HIS REVELLERS. His companion revellers have the heads of a pig, a dog and a cat. A lady is seated on the bank in front. Comus raises aloft his divining rod.

- 2. COMUS DISGUISED AS A RUSTIC, addressing the lady in the wood. The Guardian Spirit hovers near her.
- 3. THE BROTHERS, as described by Comus, plucking grapes. The Guardian Spirit in a ray of glory.
- 4. The Two Brothers, passing the night in the wood. The Guardian Spirit, in likeness of a shepherd, stands between them. Above is the moon in her dragon-drawn car.
- 7. SABRINA disenchanting the lady.
- 8. THE LADY RESTORED TO HER PARENTS. The Guardian Spirit resumes his angelic shape and departs as the brothers gaze upon him.
- 122. "PARADISE LOST." (Book XII.) Autotype. St. Michael foretelling the Crucifixion to Adam. At the foot of the Cross lie the sins or vices. The foot of Christ crushes the serpent. Eve lies, in the foreground, asleep. Adam stands on the right, the Archangel on the left. [1808.]
- 123. "PARADISE LOST." (Book VIII.) Autotype.

 The creation of Eve. At the Word of the Creator Eve floats up from the side of Adam. The crescent moon is above, in a deep, dusky sky.
- 124. VISION OF QUEEN KATHARINE.
 Shakespeare's "Henry VIII." Autotype. Treated quite from the ideal, following neither the historic nor dramatic point of view. The Queen holds up her hands to the angels. The dozing attendants are Griffith and Patience.
- 125. A BREACH IN A CITY: THE MORNING AFTER THE BATTLE. Autotype. Blake was a strong Peace-advocate, and this is one of his contributions to the realization of the "supreme despicableness of wars." Sometimes erroneously catalogued as "The Plague." [1784.]
- 126. INFANT JOY. From The Songs of Innocence. Water-color. One of the illustrations to the book, so named, in which the poet and his wife did everything—namely, writing, designing, printing, engraving and made even the color or ink with which the pages were written and illustrated. [1788-89.]

- 127. THE HUMAN ABSTRACT. A page from The Songs of Innocence.
- 128. VISION OF QUEEN KATHARINE.
 Shakespeare's "Henry VIII." Engraving by Blake, after the design of Fuseli. One of a series to illustrate Shakespeare, published by Rivington in 1804.

 "Spirits of peace, where are ye? Are ye all gone?"
- 129. FERTILIZATION OF EGYPT. Engraving by Blake, after a drawing by Fuseli. Published in Darwin's *Botanic Garden*. [1791.]
- 130. WEST MIDDLESEX WATER-WORKS COMPANY. Ticket of admission.
- 131. THE ELEPHANT. The first of a series of Ballads, by Hayley, to which Blake provided illustrations. The elephant carries off his protector and thrusts him through a third-story window. The reason is explained by the head-piece of page 1. It was to place him beyond an awkward tiger's reach. [1802.]
- 132. THE EAGLE. The second of a series of Ballads, by Hayley, illustrated by Blake. It is a story of a Scotch peasant, who rescued her babe by following the eagle to its nest, and then seating herself on the bird's back, forced him to bear her to the earth, where the child was rescued and the eagle killed. [1802.]
- 133. YOUNG'S "NIGHT THOUGHTS." Illustration to opening of "Night the Second." It reveals a skeleton discovering the first signs of reanimation on the sounding of the Archangel's trump. Designed by Blake; etched by Schiavonetti. Blake executed 537 designs to form margins for the pages of this work, but only forty-seven (Books I-IV) were engraved. This design was also used as the title-page ornament to The Grave. [1808.]
- 134. ILLUSTRATIONS TO THE "BOOK OF JOB." Large paper copy. India proofs. The original drawings were executed by Blake in the years 1823-25, when he was from 66 to 68 years of age. They were engraved and published in 1825.

The page exhibited is plate 14, "When the Morning Stars sang together, and all the Sons of God shouted for joy." The addition, in the angelic group at the summit, of the upreared arms of two angels, to right and left, who pass out of the composition, was an afterthought during the progress of the engraving. In the original design the two exterior wreaths of clouds finished off the group.

- 135. WILLIAM BLAKE. Portrait. Blake was born November 28, 1757, and died August 12, 1827. Engraved by C. H. Jeens from a portrait on ivory, painted from life by John Linnell, in 1827.
- 136. REV. JOHN CASPAR LAVATER, OF ZURICH. Born 1741, died 1801. Engraved by Blake, and published in 1800, from a drawing in the possession of the publisher, taken in 1787.
- 137. WILLIAM BLAKE. Reproduction of mask from life, taken by Deville. The original is in the possession of Mr. W. B. Rickman, R.A.
- 138. EIGHT DESIGNS TO ILLUSTRATE "TALES FOR CHILDREN." By Mary Wollstonecraft. Engraved and Designed by Blake:
 - 1. FRONTISPIECE.
 - 2. MAN WATCHING HIS DEAD CHILDREN.
 - 3. THE FAMILY GROUP.
 - 4. VISITING THE NEEDY.
 - 5. "I AM A VERY POOR, UNHAPPY MAN!"
 - 6.

7.

8. "FEAR AND HOPE ARE VISION."

The original designs of Nos. 1-4 are exhibited.

See No. 120.

 DEMOCRITUS. Engraved by Blake after the picture by Rubens. Executed for Lavater's Physiognomy in 1789. 140. REUNION OF THE SOUL AND THE BODY. Illustration No. 10 to Blair's The Grave.

"Thrice happy meeting!
Nor time, nor death, shall ever part them more."

141. YOUNG'S "NIGHT THOUGHTS." Illustrated by Blake.

The frontispiece title-page to "Night the Third," showing a female figure, who appears from the crescent beneath her feet to have surmounted the trials of this world and to be admitted to an eternity of glory. Eternity is represented by its usual emblem, a serpent with its extremities united. [1797].

- 142. NURSE'S SONG. From The Songs of Innocence. Water-color.
- 143. THE FLY. From The Songs of Experience. Water-color.
- 144. THE CHIMNEY SWEEPER. A page from The Songs of Experience.
- 145. SIBYLLINE LEAVES.
 - (a) On Homer's Poetry.
 - (b) On Virgil.
- 146. SIBYLLINE LEAF: THE GHOST OF ABEL. First page of this "Revelation" seen by William Blake. This original stereotype was executed in 1788.
- 147. VISIONS OF THE DAUGHTERS OF ALBION. A page of this work of designs and rhymeless verse, originally printed in color.
- 148. EARTH'S ANSWER. One of the Songs of Experience.
- 149. AMERICA: A PROPHECY. A page from this work, originally published in 1793, when Blake was thirty-six years of age. It appeared in a folio of twenty pages. The theme was the American War of Independence.

- 150. AMERICA: A PROPHECY. A page from this work.
- 151. "ARISE, O RINTRAH!" Etc. Design for a Prophetic book.
- 152. JERUSALEM. A page of prefatory "Address to the Public," in which the author explains why the "Poem" was mostly written in prose, occasionally in metrical prose and more rarely in verse. This page is from Blake's private collections, the omissions or erasures being made by Blake himself.
- 153. THE ACCUSERS OF THEFT, ADULTERY AND MURDER. These are "Satan's Holy Trinity—The Accuser, the Judge, and the Executioner."
- I54. JOSEPH OF ARIMATHÆA AMONG THE ROCKS OF ALBION. Engraved by Blake in 1773, the second year of his apprenticeship. It is subscribed "From an old Italian Drawing, Michael Angelo Pinxit." The curious interpolated inscription is a wild theory of Blake's own as to Saint Joseph.
- 155. LEONORA. By G. A. Bürger. With three illustrations, designed by Blake and engraved by Perry. The frontispiece shows the terrible dream of Leonora, carried to her marriage-bed by Death. The headpiece is allegorical of her lover, William, fighting in "Frederick's host," and the tail-piece reveals the happy maiden awakened from her horrid dream by William's return.

156. NAVAL PILLAR OR MONUMENT.

- (a) Design of Britannia. By John Flaxman. Engraved by Blake. It was proposed to erect a monument on Greenwich Hill, two hundred and thirty feet high, with statues of Howe, St. Vincent, Duncan, Nelson, etc., at the corners of the basement.
- (b) VIEW OF GREENWICH HOSPITAL, disclosing the statue of Britannia on the hill.
- 157. MRS. BLAKE. Portrait of the artist's wife, born 1762, died October 18, 1831. Pencil drawing by Frederick Tatham, showing Mrs. Blake in her latest years.

- 158. VISITING THE SICK. India-ink. A woman carrying a purse and vase enters at the door. A woman kneels at the bedside, on which a man has just expired. A weeping child opens the door.
- 159. "DEATH AND HELL TEEM WITH LIFE." An original water-color drawing by Blake.
- 160. A YOUNG MAN RESCUING A WOMAN AND GIRL FROM A CONFLAGRA-TION. Original water-color drawing by Blake. [1794.] This is identical, or nearly so, with the artist's "tail-piece" to the Europe.
- 161. JOB. A pencil sketch for an opening scene to the illustrations of Job recalling the two plates, Job praying for and with his family, and, Job and his wife, surrounded by his children and having the "Almighty yet with him."
- 162. JOB AND HIS THREE DAUGHTERS. Pencil drawing by Blake.
- 163. FIVE VISIONARY HEADS OF WOMEN. Pencil drawing by Blake, recording "Spiritual portraits of worthies," who appeared to him from time to time in his visions.
- 164. EVE AND SATAN. A pencil drawing, with other sketches for the same subject on the other side. Satan is shown as a figure, vehemently flying, but wingless.
- 165. MRS. BLAKE. Portrait in pencil, drawn by Blake.
- 166. ADAM AND EVE. Pencil sketch. They are recumbent, under a tree, and angels are hovering above them.
- 167. THE LAST JUDGMENT. A pencil sketch for the Dedication to Blair's Grave. One angel sheathes the sword while another bears a pair of unequally poised scales, thus depicting the deliverance of the human soul from death and the ascension of the just.
- 168. THE PENANCE OF JANE SHORE, IN ST. PAUL'S CATHEDRAL. Pencil sketch for this work.

- 169. ADAM, SURROUNDED BY ANIMALS, NAMING THE BEASTS. This has six lines subscribed from Cowper's Task, Book VI. It forms the frontispiece to Hayley's Ballads.
- 170. MRS. BLAKE- Portrait, from drawing by Blake.
- 171. SIX OUT OF THIRTEEN ILLUSTRA-TIONS, engraved by Blake for Stedman's *Surinam*, after drawings made by the author. Published by Johnson, 1796.
 - I. A NEGRO HUNG ALIVE BY THE RIBS TO A GALLOWS.
 - 2. A PRIVATE MARINE OF COLONEL FOURGEOUD'S CORPS.
 - 3. THE MECOO AND KISHEE-KISHEE MONKEYS.
 - 4. SKINNING AN ABOMA SNAKE. Shot by Captain Stedman.
 - 5. Flagellation of a Female Samboe Slave.
 - EMBLEMATICAL PICTURE OF EUROPE; supported by Africa and America.
- 172. PENCIL DRAWING, to illustrate quotation from Macbeth:
 - "And pity, like a naked, new-born babe Striding the blast, or Heaven's Cherubim horsed Upon the sightless couriers of the air."
- 173. A FATHER'S MEMOIRS OF HIS CHILD. Frontispiece designed by Blake, and engraved by Cromek for these *Memoirs of the Son of B. Heath Malkin*, an early friend of the artist. The child was a "prodigy of learning," and died young. [1806.]
- 174. TRIUMPHS OF TEMPER. By William Hayley.
 Three plates. Engraved by Blake, after Maria Flaxman [1803.]
- 175. ADVERTISEMENT OF BLAKE'S CHAUCER.
- 176. MRS. BLAKE. Portrait. Water-color.
- 177. MOTTO ON A CLOCK. Engraving of the familiar Weather-house toy, with quotation from Cowper's Task, Book I, line 200.

- 178. MORNING, OR GLAD DAY. A scarce engraving, marked "W. B., inv. 1780." Below crawls a caterpillar, and a hybrid kind of night-moth takes wing.
- 179. THE LAST JUDGMENT. Pencil sketch for this drawing.

See No, 167.

- 180. MAN AND WOMAN UNDER TREES, IN ATTITUDE OF ADORATION. Watercolor.
- 181. WILLIAM COWPER. Portrait of the poet, engraved in 1802, by Blake, from a portrait in crayon, drawn from life in 1792. It was engraved for Hayley's Life of Cowper.
- 182. DAY OF JUDGMENT. Designed by Blake and etched by Schiavonetti.
- 183. ROMEO AND JULIET. Shakespeare, Act IV. Scene 5. Engraving by Blake, after painting by J. Opie. [1799.]
- 184. SKETCH OF A SHIPWRECK. Engraved by Blake, after Romney, for Hayley's *Life of Romney*. [1809.] The scene represents a horseman at the Cape of Good Hope rescuing persons from shipwreck.
- 185. STUDY IN INDIA-INK, for a group of figures on the edge of a rock by the sea.

See No. 190.

- 186. ANOTHER STUDY IN INDIA-INK.
- 187. DROWNED BODIES OF A MAN AND WOMAN, WASHED UP BY THE SEA, and lying on the rocks, with enormous eagles soaring above. Design cut on pewter.
- 188. ADAM AND EVE OVER A MANACLED YOUTHFUL FIGURE. The design is probably intended for a prophetic symbol of the Atonement. A design like that of St. Peter's Dome appears in the distance. The heads of Adam and Eve are each encircled by a nimbus.

- 189. MOSES PLACED IN THE ARK OF BUL-RUSHES. Engraved by Blake. The fainting mother falls back from the ark of bulrushes.
- 190. GROUP OF FIGURES on the edge of a rock by the sea, gazing, apparently, on some awful or supernatural spectacle in the clouds and waters. An "appallingly suggestive composition,"
- STUDY IN INDIA-INK. By Robert Blake, the brother of William Blake.
- 192. BODY surrounded and borne up on flames.
- 193. ENGRAVING BY BLAKE. Man tormented by a huge serpent. Part of the engraving has been torn off.
- 194. SKETCH IN COLOR. A floating spirit rising above a dead body recumbent below. Title-page to *The Grave*, which was dedicated by permission "To the Queen" Charlotte.
- 195. DRAWING IN INDIA-INK, described as "The Parable of the Sower." Christ is represented as addressing a number of persons of all conditions, and an angel in the sky is seen sowing the seed.
- 196. PENCIL AND COLOR SKETCH. By the artist Gainsborough.
- 197. ALEXANDER GILCHRIST. Portrait of the author of the life of Blake, published 1863, drawn by his son, Herbert H. Gilchrist.
- 198. DEATH'S DOOR. Copy of Blair's *The Grave*, open at this fine illustration.

WORKS BY BLAKE. BELONG-ING TO MR. CHARLES HENRY HART, OF PHILADELPHIA.



- 199. SCIENCE DISSIPATING IGNORANCE. Engraved for Lavater's *Physiognomy*.
- 200. JOHN BROWN, M.D. Portrait, engraved by Blake, after Donaldson. [1795.]
- TEMPLE OF MIRTH. Engraved by Blake, after Stothard. [1784.]
- 202. SAMSON AND DELILAH. Engraved by Blake, after Stothard, for Chaucer's In Praise of Women. [1783.] In two states.
 - "Sampson yhad experience That women were fultrew ifound."
- 203. ORLANDO FURIOSO. Translated by Hoole. Engraved by Blake, after Stothard. [1791.] In two states.
 - "First his huge grasp a lofty pine uptears Sheer by the roots, alike another fares Of equal growth." [Book XXIII.]
- 204. PHILOSOPHIC CONTEMPLATION. Frontispiece to Lavater's Aphorisms. 1788. Motto (in Greek) "Know Thyself." Engraved by Blake, after Fuseli.

PAINTING BY BLAKE. BE-LONGING TO MR. JOHN S. INGLIS, OF NEW YORK.



205. ELIJAH IN THE CHARIOT OF FIRE.

The Prophet Elisha stands humbly before his Master, who is about to ascend to heaven.

